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03

BIOGRAPHIES OF FAMOUS CHINESE PAINTINGS

FROM THE PRIVATE COLLECTIONS

OF

Mr. L. C. PANG

CHEKIANG, CHINA

1915

FROM THE PRESS OF THE MERCANTILE PRINTING CO., LTD., SHANGHAI

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序文

畫之爲道中西一理唐宋名繪專尙象形與泰西畫家意境相似惟西畫注重陰陽向背之法宜於遠觀中畫寓神韵於法度極耐細玩故畫人物宮室如銀鈎鐵線界畫分明畫山水如烟雲變幻不可捉摸禽魚則體態活潑獸族則狀貌雄駿他如一花一木亦復枝葉扶疏意趣橫生於形似之中並求氣韻及用筆設色之法而諸大名家皆有其獨到之處面貌各不相同此其所以夐絕古今而無與匹儔也唐宋迄今千有餘載代遠年湮眞蹟日少贋鼎日多若非於筆法絹素着色三者辨別精審易以魚目混珠余搜求三十餘年自辛酉庚子之變　內府秘本流落人間者旣獲快覩購置而南北鑒藏之家間有二三名蹟余皆不惜重値羅而致之然必再三研究務求確當故歷時雖久而所得不多及考之記載則大半經前人有名收藏家刋入畫錄矣近歲以來泰西各國提倡畫學不遺餘力尤注意中華古代美術凡西友之過滬上者問余庋藏之夥時相約索觀頗承推許其嗜古之篤鑒別之精余亦中心悅服茲適遇友人有赴美賽會之役爰於敝篋中檢得唐五代宋元明淸六朝著名劇蹟數十種順便携往陳列並另編畫目一卷其圖畫姓名事實暨尺寸長短於每種之下略記大概以供遐方外域博雅好古之士一欣賞焉

甲寅陰歷十月吳興龐元濟萊臣甫跋於滬上虛齋

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PREFACE

The Art of painting, either in the West or in the East, is founded on the same principle. The famous paintings of the T'ang and Sung Dynasties, as well as the great masters of the West, aimed at true representation of Nature. The only difference is that the Western mode of painting emphasizes the technical side of the art while the Chinese mode gives prominence to imagination. The different branches of Chinese painting, therefore, have distinctive features of versatility, freedom, and rhythm.

As over a thousand years have elapsed since the Dynastie's T'ang and Sung, genuine specimens from the old masters have become very rare. To identify them, we must look into the style, the silk, and the colour.

For more than thirty years I have been a collector of Chinese paintings. Since the political troubles of 1861 and 1900, articles from the Imperial Collections of the Ch'ing Dynasty have been accessible. Besides these, I have also never spared the trouble and expense of getting into possession any valuable piece that may have come under my notice. As my object is to get only those that are unquestionably genuine, the whole collection is indeed not large, though many years have been spent in it.

It is also an interesting fact that most of the paintings in my collection have been mentioned in the famous art histories of China. In recent years, moreover, they have repeatedly stood the scientific scrutiny of many Western connoisseurs, who, happening to be in Shanghai, never omitted to call and see them.

This descriptive catalogue has been prepared to accompany a part of my collection, which I have been given the opportunity of sending to be exhibited at the Panama Exposition. What have pleased me to collect, perhaps, may also please the Western lovers of Art to examine; and this, I anticipate, will please me the more.

P'ang Lai Ch'en.

December, 1914
Shanghai

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唐 西歷六百十八年至九百零七年

韓幹呈馬圖卷

絹本着色英尺高一尺零八分之三寸長六尺四寸

韓幹唐時人曹霸弟子以善畫馬見賞於開元皇帝出御厩名駒命其圖寫能窮其狀此呈馬圖寫白青黑色馬三匹前導番僧二人後隨圉官六人馬係外邦所進故人馬服飾悉從番俗非幹不能爲也圖上有宋徽宗皇帝題識曾爲宋時內府收藏至今千餘年顏色古豔神采煥然實爲中國名畫無上精品

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Period: TANG DYNASTY, 618-907 A. D.

Subject: THE "TRIBUTE HORSES".

Artist: HAN KANG.

Description: COLOUR PAINTING ON SILK, 6′ 4″ by 1′ $\frac{3}{8}$″.

Han Kang, a pupil of the famous artist, Chow Pa, was much esteemed by the Emperor Kan Yuan for his skill in painting horses.

Among his lifelike pictures of the Imperial horses, the present scroll represents three steeds, one white, one blue, and the third black, which were offered by a foreign state as tribute. In front are two foreign monks and behind are six Imperial grooms. It is said that no other artist at that time could paint these strange things so well as Han.

The comment found on the picture was written by the Emperor Hwa Chung of the Sung Dynasty. As the scroll was among the Imperial collections of Sung, its colours, even after a period of more than a thousand years, look still fresh and vivid.

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唐 西歷六百十八年至九百零七年

韓幹圖人調馬圖軸 絹本着色英尺高一尺十寸八分之一濶十一寸四分之三

韓幹唐時人歷史見前頁此圖一黑馬雄健挺立一人執韁用力使馬旋轉作調馬馴熟之態絹色古黯而神采奕奕幹以後無人能爲也

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Period: T'ANG DYNASTY, 618-907 A. D.

Subject: A HORSE IN TRAINING.

Artist: HAN KANG.

Description: COLOUR PAINTING ON SILK, 1′ 10⅛″ by 11¾″.

The Artist's biography has appeared in connection with his picture, "The Tribute Horses."

The present work depicts a spirited black horse and its trainer taking hold of its halter and trying to turn it round.

The colour of the silk is of a dull antique-looking hue, which gives the picture a more realistic look.

Han's work has certainly reached such a standard of perfection as can scarcely be attained by the artists after him.

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唐 西歷六百十八年至九百零七年

戴嵩門牛圖軸 絹本着色英尺高二尺八寸八分之一闊一尺七寸八分之五

戴嵩唐時人唐朝名畫錄稱嵩爲韓滉弟子獨於畫牛遠過其師唐人風俗喜鬥牛此圖畫兩牛牴觸相鬥二牧童入老樹空腹中作驚恐狀樹上立一啄木鳥筆墨古靜久爲收藏家推重屢見前人書畫著錄圖上有宣文閣寶御璽爲宋代內府秘藏印記又有清代乾隆帝御璽實與尋常之唐畫不可並論也

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Period: T'ANG DYNASTY, 618-907 A. D.

Subject: BULL-FIGHT.

Artist: TAI SUNG.

Description: COLOUR PAINTING ON SILK, 2′ 8½″ by 1′ 7⅝″.

According to the biographies of the T'ang artists, Tai Sung was a pupil of the great painter, Han Hwong. In painting bulls, particularly, it is said, he excelled his teacher.

Bull-fight was a game much in vogue during the T'ang Dynasty. This picture shows two fighting bulls and two terrified peasant boys hiding themselves in the empty back of a tree, on which perched a wood-pecker. The style was plain and ancient.

The picture, prized by all the collectors of the past, was frequently mentioned in their books. On it there are the Imperial seal of the Sung Dynasty and that of the Emperor Chi'en Lung of Ch'ing Dynasty.

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唐 西歷六百十八年至九百零七年

周昉村姬擘阮圖軸 硬黃紙本着色英尺高二尺七寸四分之三長一尺四寸四分之一

周昉唐時人以善畫仕女名備極工細畫家推爲第一昉以前無善畫仕女之人也此圖一村姬彈三絃琴一老嫗立後細聽村姬手中所執之物名紅牙係用以鈎絃中國此器已失傳今日本人尙沿用之唐畫流傳絹素已難得此獨紙本尤爲世所希有之寶而就紙論紙則紙非尋常舊畫之紙卽可考見爲唐代古物也

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Period: T'ANG DYNASTY, 618-907 A. D.

Subject: THE MUSICAL VILLAGE GIRL.

Artist: CHOW FONG.

Description: COLOUR PAINTING ON STIFF PAPER, 2′ $7\frac{3}{4}$″ by 1′ $4\frac{1}{4}$″.

Chow Fong was a noted painter of portraits. His work indicates great accuracy and fineness. As before him there had been no artist who could paint portraits well, he was considered the pioneer in that particular line of painting.

In the present picture, we see a village girl playing the Chinese banjo and an old woman standing behind and listening. The girl has in her hand an instrument which the ancient Chinese used to pick the strings of their banjos and which is still being used by the Japanese.

Pictures of the T'ang Dynasty are now very rare, especially so with paintings on paper. Of the present one, the uncommon kind of paper itself tells the story of its old age.

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五代 西歷九百零八年至九百五十九年

周行通牧羊圖軸 絹本着色英尺高三尺四寸四分之一闊一尺七寸半

周行通五代後蜀時人工人物番馬鳥獸於川原放牧尤得其妙中國古時最重畜牧昔漢卜式以牧羊致富輸財助軍餉漢文帝召卜式使牧上林苑羊肥碩蕃息卽超拜爲大中大夫故古來牧養之事不視爲賤役畫家往往繪圖以供欣賞行通於牛羊放牧本所擅長此圖黑白羊羣往來驅策神采生動乃其精心注意之筆

Period: THE FIVE DYNASTIES, 908-959 A. D.

Subject: ON THE PASTURE.

Artist: CHOW YING TUNG.

Description: COLOUR PAINTING ON SILK, 3′ 4¼″ by 1′ 7½″.

Chow Ying Tung was famous for his skill in painting portraits and animals. His pictures of pastoral scenes are particularly fine.

In ancient China pasturing was an important business. A story has been told of a man named Pei Su in the Han Dynasty, who became a minister on account of the pastoral wealth which he contributed to the country for military use. This is why the ancient artists often painted pastoral scenes.

In this picture, the flocks of white and black sheep look as if they were moving. It is indeed the master-piece of the artist.

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五代 西歷九百零八年至九百五十九年

王道求蒲林獅子圖軸 絹本着色英尺高二尺二寸八分之七闊一尺十寸八分之七

王道求五代時人工佛道鳥獸及外國人物當時名手極爲歎服獅爲百獸之王中國素不產獅人所罕見自唐時西域回回國貢獅子其形象與今來自外邦者無異是圖寫其眞形猙獰之態尤爲酷肖背襯古柏蜀葵枝上立二鳥布景設色更爲奇絕此圖曾載入宋代宣和畫譜也

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Period: THE FIVE DYNASTIES, 908-959 A. D.

Subject: STUDY OF A LION.

Artist: WANG TAS CHIU.

Description: COLOUR PAINTING ON SILK, 2′ 2⅛″ by 1′ 10⅞″.

The Artist was a noted painter of birds and animals, particularly of foreign things.

Lions were originally not found in China. They were first brought from the west during the T'ang Dynasty.

This picture shows the ferocious looking animal in its natural form. The cedar tree, the sun-flower, and the birds all help to deepen the effect of the picture.

An account of this painting can be found in the Hsien Ho History of Art of the Sung Dynasty.

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五代 西歷九百零八年至九百五十九年

貫休戲象圖軸 絹本着色英尺高一尺十寸八分之一闊一尺三寸八分之一

貫休五代時僧人善畫羅漢立矯時俗此圖象背置一籐筐筐中滿盛花朵旁立番人一手持戟一手拈一紅凡對象睨視神采奇古絹雖黯淡而朱衣顏色燦然歷久不脫古畫之可寶者正在此也

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Period: THE FIVE DYNASTIES, 908-959 A. D.

Subject: AN ELEPHANT AND ITS KEEPER.

Artist: KWANG HSIN.

Description: COLOUR PAINTING ON SILK, 1′ 10$\frac{1}{8}$″ by 1′ 3$\frac{1}{8}$″.

Kwang Hsin was a priest during the Five Dynasties. He used to paint with great skill pictures of the Lu Han Deities.

This picture shows an elephant carrying a wicker basket on its back, full of flowers. By the side of the elephant and looking at it there stands its keeper, with a sort of trident in one hand and a red ball in the other.

Though the silk has faded on account of the time, the colour of the keeper's coat is still fresh. The artist's skill is certainly as strange as the picture.

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宋 西歷九百六十年至一千二百七十九年

郭熙 戴帽積雪圖軸

絹本 着色 英尺高五尺十一寸八分之一闊三尺七寸八分之一

郭熙北宋時人爲皇帝御院畫史山水學李成獨步一時其眉
郭熙 | 北宋時人爲皇帝御院畫史山水學李成獨步一時其眉
巒疊嶂喬木寒林尤得挺拔奇秀之致此積雪圖山勢雄壯人
物精到望之如入戴眉山谷令人領取不盡郭熙畫此極珍貴
不易得見況如此充滿巨幅哉

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Period: SUNG DYNASTY, 860-1279 A. D.

Subject: A SNOW SCENE ON MOUNT OMI.

Artist: KUO HSI.

Description: COLOUR PAINTING ON SILK, 5′ 11⅛″ by 3′ 7⅛″.

Kuo Hsi was an Imperial artist of the Northern Sung. His landscape painting was the best of his time. The mountains and trees in his pictures are wonderfully sublime.

This snow scene shows all the boldness of Mount Omi. The persons are also delicately represented. The picture, it is said, makes the old traveller almost feel like once more climbing the mount to enter its caves.

Kuo Hsi's paintings are now very rare, and we wonder if there can be found now any other work of his that is of such a large size.

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宋 西歷九百六十年至一千二百七十九年

李成寒林採芝圖軸

絹本着色英尺高五尺三寸半闊二尺四寸八分之一

李成宋時人畫山水林木平遠險易縈帶曲折吐其胸中而瀉之筆下當時已推絕詣成以前畫樹木皆綴枝葉無畫寒林者畫寒林自成始後人遂師其法此圖寒林一株一人負筐滿盛靈芝芝爲仙草食之可以長生延年不易得也上有賈秋壑題詩賈爲宋代宰相鑒別極精又有宋內府收藏印璽並米友仁等題跋畫法極其高古實爲不可多見之寶

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Period: SUNG DYNASTY, 960-1279 A. D.

Subject: "FAIRY PLANTS" AND WINTER TREES.

Artist: LEE CHEN.

Description: COLOUR PAINTING ON SILK, 5′ 3½″ by 2′ 4 ⅛″.

Lee Chen's painting of landscapes and woods are said to be simply the pouring out of his artistic soul. In his time he was acknowledged as the greatest artist of China, as before him there had not been any one who could represent the Winter aspects of trees.

This picture shows a man among the bare trees in winter. In the basket which the man is carrying are contained the so-called "Fairy Plants," which were supposed to possess the powers of increasing one's years.

The picture bears the Imperial seal of the Sung Dynasty and the comments of the great connoisseurs Chia Chu Hio and Mi Yu Seng.

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宋 西歷九百六十年至一千二百七十九年

黃居寀雪兎圖軸 絹本着色英尺高四尺八寸闊乙尺十一寸

黃居寀北宋時人黃筌之子作翎毛花竹往往過其父此圖寫雪梅著花古豔無比樹下伏一白兎神態生動枝上棲禽有畏寒瑟縮之狀其爲眞跡無疑

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Period: SUNG DYNASTY, 960-1279 A. D.

Subject: RABBIT AND PLUM-TREE.

Artist: WANG CHU TS'AI.

Description: COLOUR PAINTING ON SILK, 4′ 8″ by 1′ 11″.

Wang Chu Ts'ai, of Northern Sung, was a son of the noted artist, Wang Chuen. In painting birds, flowers, and bamboos, he surpassed his father.

This painting is the picture of a white rabbit under a plum-tree in full blossom. On the tree are the roosting birds seeking their comfort in the cold.

Both the rabbit and the birds are so lifelike that they cannot fail to show the great artistic powers of the painter.

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宋 西歷九百六十年至一千二百七十九年

李伯時醉僧圖卷

紙本着色 英尺高一尺零半寸 長一尺十一寸四分之三

李伯時宋時人號龍眠居士史稱伯時畫佛像似唐代吳道子人物似唐代韓滉此圖乃畫唐代善書之懷素僧故事其中一僧坐於古松之下面貌奇古微含醉意一手執筆作書一手按膝一童伸紙於前松幹掛一葫蘆石上陳列硯墨傍立侍僕兩人各手擎酒瓶作對語狀神情體態宛然如生更兼樹石蒼勁衣摺妙若游絲又有同時善書之名家蘇老泉題詩於後尤爲罕見經清代乾隆帝屢次題跋御印蓋用滿紙係屬內府至精之品畫用宋初之澄心堂紙故至今已近千年完善無損眞國寶也

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Period SUNG DYNASTY, 960-1279 A. D.

Subject THE TIPSY MONK.

Artist LEE PEI SZE.

Description COLOUR PAINTING ON PAPER, 1′ 11¾″ by 1′ ½″.

According to the History of Chinese Art, Lee Pei Sze's Buddha pictures were like those of Woo Tas Tse, a famous Tang Artist, and his portraits were like those of Han Hwong.

This picture is about the Monk Hwei Su, a famous calligrapher of the Tang Dynasty. The monk was represented to be sitting under a pine and writing with the "brown bowl running in his head." In his front is a boy holding the paper and by his side are two servants with wine bottles in their hands. On a branch of the pine was hung a calabash and on a rock were placed some ink and an ink-stone. This is one of the most wonderful pictures ever produced by the great artists.

The painting was done on a special kind of paper, which was used for the highest work of art at that time. This is why it is still as good as new, even after nearly a thousand years.

The comment was written by Su Lao Chien, another calligrapher of that period. The stamps are the Imperial seals of the Emperor Chi'en Lung of the Chi'en Dynasty.

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宋 西歷九百六十年至一千二百七十九年

趙大年水郊圖卷 絹本着色英尺高七寸八分之五長五尺零四分之三寸

趙大年宋宗室子封榮國公畫山水類王維多作水汀沙渚漁村茅屋有極目千里之勢此圖寫鄉村景象樹木屋列草屋坡橋迴環曲折中間水鳥飛鳧得游泳自在之趣爲圖畫中別開生面者也

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Period: SUNG DYNASTY, 960-1279 A. D.

Subject: A COUNTRY LANDSCAPE.

Artist: CHAO TA YIEN.

Description: COLOUR PAINTING ON SILK, 5′ $\frac{3}{4}$″ by 7$\frac{5}{8}$″.

Chao Ta Yien was a member of the Imperial family of Sung and was the Duke of Yung Kueh. His style of landscape painting was much like that of the great artist and poet, Wang Wei. He was very fond of painting scenes of sandy beaches, little villages and huts, and the like. It seems that his artistic eye could take in hundreds of miles in one stretch.

In this picture of a country scene, the trees, the cottages, and the wild ducks are all painted in a lively and natural manner. It was the originality of the artist that made him strike out such a new line in the art of painting during the Sung Dynasty.

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宋 西歷九百六十年至一千二百七十九年

馬賁脩竹文禽圖卷 絹本着色英尺高八寸四分之三闊一尺七寸八分之七

馬賁宋時人宣和待詔工畫花鳥尤長小景此圖兩岸脩竹林立雜以桃花孔雀仙鶴臨流鳴舞鴛鴦黃鳥游泳翱翔設色明豔位置自然深得禽鳥之趣上有宣和之寶一印當爲宋代內府所藏也

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Period: SUNG DYNASTY, 960-1279 A. D.

Subject: BIRDS AND BAMBOOS.

Artist: MA FEN.

Description: COLOUR PAINTING ON SILK, 1′ 7⅞″ by 8¾″.

Ma Fen was an Imperial Artist during the reign of the Emperor Hsuan Ho. He was a good painter of birds and was particularly skillful in painting various miniature scenes.

In this picture, first we see the tall bamboos on both banks, which are intermingled with peach blossoms. Then there are the pea-cock, the crane, the mandarin duck, and the golden thrush, some calling by the stream, some swimming in the water, and some flying in the air. How lifelike they look and how bright the colours are!

The scroll bears the Imperial seal of Hsuan Ho, which shows that it was among the Imperial Collections of the Sung Dynasty.

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宋 西歷九百六十年至一千二百七十九年

何尊師葵石戲貓圖軸 絹本着色 英尺高四尺六寸 半闊一尺九寸四分之三

何尊師宋時人以善畫猫著稱徽宗帝最喜其畫此圖繪子母猫五隻以蜀葵花草俱極精妙一母猫蹲於石上四子猫戲於石旁形神體態活潑如生徽宗帝題識御璽隱約可辨乃世間希有之品也

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Period: SUNG DYNASTY, 960-1279 A. D.

Subject: A CAT AND HER KITTENS.

Artist: WU TSUNG SZE.

Description: COLOUR PAINTING ON SILK, 4′ 6½″ by 1′ 9¾″.

Wu Tsung Sze was a famous painter of cats. His pictures were much liked by the Emperor Hwa Chung.

This picture portrays a mother cat sitting on a rock with her four kittens playing around. There is also a sunflower, which adds to the gaiety of this lovable family.

On the picture we can see traces of the writing and seal of the Emperor Hwa Chung, whose comments always bear testimony to the high artistic merit of the work.

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宋 西歷九百六十年至一千二百七十九年

巨然流水松風圖軸 絹本着色英尺高六尺九寸八分之七闊三尺二寸半

巨然宋時僧畫山水直接董源故世以董巨並稱是圖寫長松古澗高士彈琴山勢雄峻筆法嚴重宋徽宗皇帝題古詩二句於上當爲宋內府所藏餘有明時書畫名家董其昌楊士奇兩人題跋尤足珍貴

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Period: SUNG DYNASTY, 960-1279 A. D.

Subject: THE MUSIC BY THE MOUNTAIN STREAM.

Artist: CHU HSIAN.

Description: COLOUR PAINTING ON SILK, 6′ 9⅞″ by 3′ 2½″.

Chu Hsian was a monk during the Sung Dynasty. He was considered as great an artist as Tung Yuan.

In this picture, we see a hermit playing by a mountain stream, the oldest Chinese musical instrument. The scene was bold and the style dignified.

The picture was kept by the Imperial family of Sung, and the Emperor Hwa Chung quoted two lines of an old poem for its comment. There are also the expert remarks by the artists and calligraphers, Tung Chi Chang and Yang Sze Ch'i of the Ming Dynasty.

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宋 西歷九百六十年至一千二百七十九年

李元濟羅漢補衲圖軸

絹本着色英尺高三尺二寸闊一尺九寸四分之三

李元濟宋時人熙寧皇帝召元濟畫相國寺殿壁佛道人物不減唐時吳道子當時推爲第一此圖繪一僧盤膝坐石上手中持線作補衲之狀一童捧盤侍立乃係補衲羅漢之故事羅漢爲佛門有道者名稱畫家有五百羅漢像狀態各異此爲羅漢之一神形逼肖古趣盎然眞北宋之妙蹟也

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Period: SUNG DYNASTY, 960-1279 A.D.

Subject: LU HAN MENDING HIS CLOTHES.

Artist: LEE YUAN CHI.

Description: COLOUR PAINTING ON SILK, 3′ 2″ by 1′ 9¾″.

Lee Yuan Chi was once summoned by the Emperor Hsi Ying to paint the walls of the Hsian Ko Temple. He painted the Buddhas and the portraits so well that he was considered the first artist of his time, and an equal to the great Woo Tas Tse of T'ang.

This picture shows a monk squatting on a rock, who was busy mending his clothes. By his side stood a boy attending him. This monk was supposed to be one of the five hundred Lu Hans, deities often portrayed by the great Chinese artists. The picture puts in our imagination all the quaintness of the mythological Lu Han, and it is undoubtedly a masterpiece of the North Sung period.

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宋 西歷九百六十年至一千二百七十九年

趙令松春庭犬戲圖軸 絹本着色 英尺高五尺二寸四分之三闊三尺一寸

趙令松宋代宗室工畫花竹尤善畫犬此圖畫母犬一蹲坐顧視二小犬作爭鬥撲戲之狀情態活現旁植牡丹花一本設色古豔後人所不能及也

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Period: SUNG DYNASTY, 960-1279 A. D.

Subject: DOGS AND PEONY.

Artist: CHAO LING SUNG.

Description: COLOUR PAINTING ON SILK, 5′ 2¾″ by 3′ 1″.

Chao Ling Sung was a member of the Imperial family of Sung. He was very skillful in painting flowers and bamboos, and was also very fond of painting dogs.

In this picture he represented a mother dog as sitting down near a peony with her two little ones gamboling and frisking around.

It is said that Chao had such a highly artistic sense of colours that no painter after him has yet succeeded in matching him in this particular respect.

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宋 西歷一千二百七十九年至一千二百七十九年

李唐月下歸裝圖軸 絹本着色英尺高五尺四寸闊三尺五寸

李唐宋時人宋高宗帝南渡特授畫院待詔善畫山水人物筆意不凡此圖古松下茅屋數間一童扣門一人騎馬過橋一僕擔行裝隨後遠山隱現樹木籠葱宛在月色朦朧之下用筆尤見超絕

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Period: SUNG DYNASTY, 960-1279 A. D.

Subject: THE RETURNED TRAVELLER.

Artist: LEE T'ANG.

Description: COLOUR PAINTING ON SILK, 5′ 4″ by 3′ 5″.

The painter, Lee T'ang, was an Imperial artist during the reign of the Emperor Kao Chung of the Sung Dynasty. He was well versed in the painting of landscapes and portraits. His style was uncommon.

In this picture, we see a boy knocking at the door of a hut among pines and a man riding across a bridge with his servant carrying their luggage behind. The distant mountains and the shady trees bring out the moonlight effect well and all help to produce a highly artistic effect.

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宋 西歷九百六十年至一千二百七十九年

閻士安雪羽圖軸 絹本着色英尺高四尺七寸四分之一闊一尺十寸八分之五

閻士安宋時人善寫生尤善墨竹此圖繪雪竹數竿二雀立於石上竹枝中小鳥一羣或飛或立形神各異體物入微宋以後之寫生家皆宗此法

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Period: SUNG DYNASTY, 960-1279 A. D.

Subject: SNOW AND BIRDS.

Artist: YEI SZE AN.

Description: COLOUR PAINTING ON SILK, 4′ 7¼″ by 1′ 10⅝″.

Yei Sze An was very skillful in painting animals and birds. His ink paintings of bamboos were particularly fine.

This picture shows two sparrows on a rock and a number of little birds among the snow-covered bamboos. The different ways in which the birds are represented is sufficient proof of the artist's deep insight into the nature and habits of the feathered family.

Yei's style was imitated by all the animal and bird painters of the later periods.

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宋 西曆九百六十年至一千二百七十九年

江貫道風雨歸莊圖軸 絹本水墨 英尺高五尺八寸八分之三 闊二尺七寸八分之三

江貫道宋時人山水師董源而豪放過之平遠曠邈盡在方寸此圖山巒重疊隱於雲氣之中樹色迷濛枝葉多作偏向大有細雨斜風烟水蒼茫之概眞墨筆之能手也

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Period: SUNG DYNASTY, 960-1279 A. D.

Subject: A STORMY LANDSCAPE.

Artist: KIANG KAU TAO.

Description: INK PAINTING ON SILK, 5′ 8$\frac{7}{8}$″ by 2′ 7$\frac{3}{8}$″.

Kiang Kau Tao's style of landscape painting was after Tung Yuan; but in point of boldness he surpassed his master. It seems that he could condense the scenes over a great distance into a picture of only small size.

In this landscape, the peaks among the clouds and the trees in the mist all contribute toward the haziness of a stormy scene. The artist has certainly given us a good idea of how the mere colour of ink may be used to produce wonderful effects.

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宋 西歷九百六十年至一千二百七十九年

馬遠列女圖卷 絹本着色 共四段

第一段 高十寸長一尺八寸三分之三

第二段 高十寸長一尺七寸四分之三

第三段 高十寸長一尺九寸半

第四段 高十寸長一尺八寸八分之一

英尺

馬遠宋時人光宗寧宗兩朝皇帝畫院待詔畫山水人物花鳥俱臻絕妙爲畫院中第一人此圖分四段皆畫中國春秋列國時賢女淑媛故事著色古雅仕女端莊布景尤極精緻實爲馬遠出色之作每段之後宋高宗皇帝親寫古時曹大家之訓詞事實足資考証

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Period: SUNG DYNASTY, 960-1279 A. D.

Subject: FAMOUS WOMEN OF ANCIENT TIMES.

Artist: MA YUEN.

Description: COLOUR PAINTING ON SILK IN FOUR PARTS,—1st part 1′ 9⅜″ by 10″, 2nd part 1′ 7¾″ by 10″, 3rd part 1′ 9½″ by 10″, 4th part 1′ 8⅛″ by 10″.

Ma Yuen was an Imperial artist during the reigns of the Emperors Kwong Chung and Ning Chung. His landscapes, portraits, flowers, and bird studies were highly artistic. He was therefore considered the best of the Imperial artists.

This picture shows a number of the famous women during the times of Chen Chin and Li Kuo. The colours were very elegantly combined and the scenery was remarkably fine.

The picture has four parts, after each of which the Emperor Kao Chung wrote down the biography and precepts of the virtuous woman Chow Ta Ku of ancient China. This helps to identify the story.

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宋 西歷九百六十年至一千二百七十九年

馬遠華陰論道圖軸 絹本着色 高四尺九寸八分之一 闊二尺九寸八分之一

馬遠宋時人歷史見前頁華山爲中國五嶽名山之一道教祖師李耳與其弟子尹喜在華山之陰二人相遇講論道德作指點之狀此圖卽寫是景松樹蒼老山巖渾厚其筆法高古尤非尋常可及

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Period: SUNG DYNASTY, 960-1279 A. D.

Subject: THE TAOIST TEACHER AND HIS DISCIPLE.

Artist: MA YUEN.

Description: COLOUR PAINTING ON SILK, 4′ 9″ by 2′ 9⅛″.

The biography of Ma Yuan has been given on the preceding page.

The present picture gives the scene of the meeting between the Taoist teacher, Lee Erh, and his disciple, Ying Hsi, on the Mountain Wah Shan, one of the five greatest mountains of China. With expressive gestures, the teacher and his disciple were talking about principle and morality. The bold scenery in the picture shows the grandeur of the artist's style of painting, which has very few equals.

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宋西曆九百六十年至一千二百七十九年

夏圭風雪出關圖卷 絹本着色英尺高一尺一寸八分之一長二尺五寸四分之一

夏圭宋時人寧宗皇帝畫院待詔畫山水自李唐以下無出其右雪景學范寬而神韻過之此圖係畫中國道教祖師老子在風雪中騎牛出函谷關故事山巒創立樹木森寒行人有瑟縮之象眞神品也

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Period: SUNG DYNASTY, 960-1279 A. D.

Subject: LAO TSE, THE TAOIST TEACHER, ON THE HAN KUO PASS.

Artist: SHIA KUAN.

Description: COLOUR PAINTING ON SILK, 2′ 5¼″ by 1′ 1⅛″.

Shia Qua was an Imperial artist to the Emperor Ning Chung. In landscape painting, no other artist at that time except Lee T'ang could compare with him. His snow scenes were after the style of Fan K'uan, and they are said to have even better effect.

The present painting is a picture of the first Taoist teacher Lao-Tse, going out of the Han Kuo Pass on a cow's back. The peculiar aspect of the mountains and trees suggests the melancholiness of a snowing day.

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宋 西歷九百六十年至一千二百七十九年

夏圭柳陰待渡圖軸 絹本着色英尺高四尺九寸闊二尺五寸八分之一

夏圭宋時人歷史見前頁此圖畫數人坐於柳陰深處一人立岸邊喚渡乃寫唐人詩柳邊人歇待船歸之意渾厚蒼茫遠望有積雨初收景象神韻更覺超絕宜其與馬遠齊名也

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Period: SUNG DYNASTY, 960-1279 A. D.

Subject: AT THE FERRY.

Artist: SHIA KUAN.

Description: COLOUR PAINTING ON SILK, 4′ 9″ by 2′ 5⅛″.

An account of this artist has been given in connection with a piece of his work described on one of the preceding pages.

This picture shows two men, one sitting under the shade of willow trees and the other standing at the river's bank and calling for a ferry-boat to come across. The idea was taken from the following line of a famous poem by one of the T'ang poets:

"By the willow's side, the men are waiting for the ferry."

The picture gives a scene after rain. Its artistic merit justifies the painter's fame as an equal to the great artist, Ma Yuen.

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宋 西歷九百六十年至一千二百七十九年

徐世昌山村暮靄圖軸 絹本着色英尺高八尺五寸四分之一闊八尺八寸八分之五

徐世昌宋時人畫師馬遠得其神似此圖夕陽在山暮鴉歸樹山坳烟樹中古塔蕭寺隱約可見一老人扶杖携童倚柴門遠眺二人鋤花於石旁布局設色饒有山村暮靄風景較諸馬遠似尤過之如此巨幅實爲中國絕無僅有之品圖上有康皇帝寶御璽係屬明代宮殿中物也

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Period: SUNG DYNASTY, 960-1279 A. D.

Subject: AN EVENING SCENE OF A VILLAGE IN THE MOUNTAINS.

Artist: HSU SZE CHANG.

Description: COLOUR PAINTING ON SILK, 8′ 8⅝″ by 8′ 5¼″.

Hsu Sze Chang paints after the style of the famous artist, Ma Yuen.

This picture gives an excellent view of a little village among the mountains. The setting sun, the crows returning to their trees, and the pagoda and the temple beyond the mist all have a charming effect. What is still more beautiful is the old man at his door with two gardeners caring the flowers. It compares very well with Ma Yuen, and the flowers may be even better.

Such a large-sized painting by an old Chinese artist is now very rare. This one was probably handed down among the Imperial collections of the Ming Dynasty, as it bears the seal of the Emperor Kan Huan Ti.

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宋 西歷九百六十年至一千二百七十九年

崔白煙江曉鴈圖軸 絹本着色英尺高三尺四寸半闊五尺四寸八分之七

崔白宋時人補畫院藝學尤長寫生翎毛飛走類之無不絕妙此圖羣鴈遠近分布或立陂塘或翔雲表飛鳴啄食各自不同而枯木叢林鵲雀環繞遠望風景有蒼茫不盡之致眞能繪聲繪影之作也

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Period: SUNG DYNASTY, 960-1279 A. D.

Subject: WILD GEESE ON THE RIVER.

Artist: TEUI PEI.

Description: COLOUR PAINTING ON SILK, 5′ 4⅞″ by 3′ 4½″.

Tsui Pei was a member of the Imperial Academy of Arts during the Sung Dynasty. His greatest skill was in the painting of birds and animals. Under his brush they always look alive.

The wild geese in the present picture give us an idea of the masterly workmanship of the painter. Some are flying, some are alighting, some are cackling and some are looking for food. The groves and the crows also add to the vastness of the whole scene. This is indeed a picture with the charms of music.

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宋 西歷九百六十年至一千二百七十九年

錢選石勒問道圖卷 紙本着色英尺高十寸長三尺七寸半

錢選宋時進士畫草蟲花鳥人物栩栩如生此圖乃繪古時趙國之王石勒問道於番僧佛圖澄故事圖中佛圖澄一手支頤一手按膝閉目坐石上石勒供手立於旁其背後侍從兩人一人捧印一人執豹尾形態生動筆法大類李伯時實爲錢選精品

Period: SUNG DYNASTY, 960-1279 A. D.

Subject: SEI LUH INQUIRING AFTER TRUTH.

Artist: CHIEN HSIEN.

Description: COLOUR PAINTING ON PAPER, 3′ 7½″ by 11″.

Chien Hsien was a member of the Imperial Academy of Sung. His paintings of persons, animals, birds, insects, flowers, and shrubbery were full of life.

This painting pictures the scene when the king, Sei Luh, of ancient Chao was inquiring after truth from a foreign Monk named Fu Tu Fen. The Monk was sitting on a rock with closed eyes and Sei was standing by his side with his hands joined in the front to show respect. The two men behind him were his attendants. The style of this picture was much like that of Lee Pei Sze. The picture is indeed the master-piece of the artist.

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宋 西歷九百六十年至一千二百七十九年

錢選紫茄圖卷 紙本着色英尺高十一寸八分之一長一尺十一寸

錢選宋時人歷史見前頁此圖寫紫茄一枝設色濃重位置得宜枝葉分明各盡其態古時寫生專尚象形此畫體物之細狀物之工與生茄無異誠可謂以人巧奪造化矣

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Period: SUNG DYNASTY, 960-1279 A. D.

Subject: THE EGG-PLANT.

Artist: CHIEN HSIEN.

escription: COLOUR PAINTING ON PAPER, 1′ 11″ by 11⅛″.

The biography of the artist has appeared in connection with the painting described on the preceding page.

In this picture the artist painted an egg-plant with full colours. The leaves and stems were painted very distinctly, and the position of the plant was very agreeable. In plant painting, the great merit of the old Chinese artists was that they never omitted the smallest detail. The present picture is a good specimen of this kind of painting. The egg-plant makes us almost believe that it has just been taken from the farmer's ground.

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宋 西歷九百六十年至一千二百七十九年

趙伯駒春龍出蟄圖卷

絹本着色 高一尺三寸 半長六尺九寸八分之一

趙伯駒號千里宋太祖第七世孫畫山水人物花果樓臺界畫極盡工細之妙此圖名春龍出蟄者以龍爲變化莫測之物每逢春氣透發雷雨交作之時則出見中國自來畫龍皆藏於雲霧中露首尾鱗爪不雜繪他物是圖於山水雲氣鬱勃之中一龍昂首飛騰向日尤見匠心獨運其餘人物舟楫纖細如芥宛然如生水上波紋用泥金鈎染更係唐時古法實非伯駒不能爲也

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Period: SUNG DYNASTY, 960-1279 A. D.

Subject: A SPRING DRAGON OUT OF ITS HIBERNATION.

Artist: CHAO PEI CHU.

Description: COLOUR PAINTING ON SILK, 6′ 9½″ by 1′ 3½″.

Chao Pei Chu was a descendent of the seventh generation of the Emperor Tai Tsu of the Sung Dynasty. His particular name was Chien Li. His landscapes, portraits, flowers, fruits, and perspective drawings were exceedingly fine.

This picture was titled "A Spring Dragon out of its Hibernation," because the dragon is supposed to be a mysterious animal which appears when Spring returns and thunder-storms rage.

It has been the custom with the Chinese artists to represent the dragon among clouds with its head, tail, scales, and claws exposed and without anything else. In this picture we see how among thick clouds a dragon is going towards the sun with its uplifted head. The scene was a unique creation of the artist's fancy. As to the persons and boats, they were all painted in great detail and with a realistic look. The ripples on the water were picked out in gold according to the old method of the T'ang Dynasty. No other artist of Chao's time was able to do that.

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宋 西歷九百六十年至一千二百七十九年

陳居中羌胡出獵圖卷 紙本着色英尺高十一寸四分之三長八尺零四分之三寸

陳居中宋時人嘉泰皇帝畫院待詔工人物蕃馬此圖番胡酋長與胡婦並馬出獵前行侍從多人跨騎於後臂上立鷹旁隨獵犬人物服飾俱從番俗馬極雄駿作騰驤之狀畫紙用唐時硬黃牋由於宋去唐猶未遠也

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Period: SUNG DYNASTY, 960-1279 A. D.

Subject: A CHONG HU HUNTING PARTY.

Artist: CHEN CHU CHUNG.

Description: COLOUR PAINTING ON PAPER, 8′ ¾″ by 11¾″.

Chen Chu Chung was an artist to the Emperor Chia Tai. He showed great talent in painting portraits and horses.

This picture represents the chief of the Chong Hu tribe and his wife riding on a hunting trip. Their retinue followed on horse back with falcons on their arms and hunting dogs by their sides. The persons and costumes are exactly what they looked with the foreign tribe, and the horses are all spirited steeds.

The paper used is the stiff art paper of the T'ang Dynasty, as Sung was not very much later than T'ang.

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宋 西歷九百六十年至一千二百七十九年

馬麟寒鷹凍雀圖軸 絹本着色英尺高五尺七寸四分之三闊三尺三寸

馬麟宋時人馬遠之子官畫院能世家學此圖繪兩鷹立石上四雀棲於松枝積雪盈寸望之凜然鷹雀皆有畏寒之態摹寫神妙眞登峯造極之作也

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Period: SUNG DYNASTY, 960-1279 A. D.

Subject: EAGLES AND SPARROWS IN WINTER.

Artist: MA LING.

Description: COLOUR PAINTING ON SILK, 5′ 7¾″ by 3′ 3″.

Ma Ling was a son of Ma Yuen, the great painter. He learned his father's art and became an Imperial artist.

In this painting, we see two eagles standing on a rock and four sparrows roosting among the pine branches. The snow, which is almost an inch deep, presents a majestic look, and the birds are not without signs of their fear of the cold. Everything in the picture looks so realistic that we cannot help calling this a master-piece of the highest order.

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宋 西歷九百六十年至一千二百七十九年

朱淑貞畫蘇若蘭小像並寫璇璣圖卷 絹本着色英尺高十一寸半長五尺八寸八分之三

朱淑貞宋代才女善詩詞歌曲尤工繪畫此圖係畫漢朝故事漢才女蘇若蘭撰回文體詩其詩四方八面回環讀之皆可通其巧思妙句爲後世所傳誦淑貞摹若蘭小像幷寫其詩畫筆精工與周昉相近畫法亦深得唐人遺意洵爲閨秀畫中之佳品

Period: SUNG DYNASTY, 960-1279 A. D.

Subject: PORTRAIT OF SU SEI LANG WITH SPECIMEN OF FINE CALLIGRAPHY.

Artist: CHU SUH TSENG.

Description: COLOUR PAINTING ON SILK, 5′ 8⅜″ by 11½″.

Chu Suh Tseng was a learned woman of the Sung Dynasty. She was well versed in poetry and painting.

The present scroll is a portrait of Su Sei Lang, a literary lady of the Han Dynasty. She used to write a fancy form of verse which can be read in many ways and all having sense. It is one of her poems of this kind that the artist Chu Suh Tseng copied on the portrait. The style of painting is much like that of Chow Fong, and the writing reflects the artistic bent of the T'ang calligraphers This is indeed one of the master-pieces produced by our lady artists.

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宋 西歷九百六十年至一千二百七十九年

趙孟堅蓮葉鮮魚圖軸 絹本着色 高一尺五寸八分之七闊一尺三寸

趙孟堅字子固宋太祖十一世孫善畫水仙梅蘭是圖繪四鮮魚盛以蓮葉魚鱗渲以泥金栩栩欲活左邊有彝齋二字印彝齋卽孟堅別號也孟堅素以水仙見稱而此獨畫魚形狀如生尤爲僅有之品

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Period: SUNG DYNASTY, 960-1279 A. D.

Subject: FISHES ON A LOTUS LEAF.

Artist: CHAO MUNG CHIEN.

Description: COLOUR PAINTING ON SILK, 1′ 5⅞″ by 1′ 3″.

Chao Mung Chien, whose particular name was Tse Ku, was a descendant of the eleventh generation of the Emperor Tai Tsu. He was noted for his skill in painting hyacinths and epidendrums.

The present picture shows four live fishes on a leaf of the lotus. The scales, which were painted in gold, contribute much to the realistic look of the fishes.

On the left-hand side of the picture is a seal with the two words, Yee Tsei, which was another name of the artist. As Chao was known by his hyacinths, this painting of fishes is a particularly rare one.

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宋 西歷九百六十年至一千二百七十九年

無款仙禽佛果圖軸 絹本剝絲五彩英尺高五尺二寸四分之三濶二尺十寸四分之三

此圖係宋人刻絲之畫佛手果一株上立青色二鳥顏色古豔按宋代有朱克柔擅長此藝當時頗負盛名此畫殆即克柔所製也

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Period: SUNG DYNASTY, 960-1279 A. D.

Subject: BIRDS AND BERGAMOT.

Artist: UNKNOWN.

Description: COLOUR QUE SZE ON SILK, (a kind of Chinese tapestry) 5′ 2¾″ by 2′ 10¾″.

This piece of Que Sze shows two green birds on a bergamot The colours are very antique-looking and pretty.

We know that in the Sung Dynasty there was a famous artist named Chu Kei Tsiu who was skilled in this kind of work. To him we may, perhaps, attribute the present scroll.

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金卽南宋 西歷九百六十年至一千二百七十九年

李山風雪松杉圖卷 絹本水墨英尺高十一寸四分之三長二尺七寸四分之一

李山金朝人工畫而畫極少此圖水墨雪景氣韻渾成得荆浩范寬遺意山多直峯下列長松杉樹籬院脩竹茅茨隱約一人擁鑪而坐後一草亭半露其樹石縱橫有法葦渚沙汀得淡遠之致世傳惟此一卷是畫中之孤本也又有同時善書之王庭筠題詩庭筠之子萬慶題跋此卷得具三名家且書畫兼美可稱無上妙品圖上復有清乾隆帝御題玉璽曾經內府收藏並屢見中國著錄之書實有一無二之至寶也

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Period: CHIN DYNASTY OR SOUTHERN SUNG, 960-1279 A. D.

Subject: A SNOW SCENE.

Artist: LEE SHAN.

Description: INK PAINTING ON SILK, 2′ 7¼″ by 11¾″.

Lee Shan had great skill in painting, but he left to the world very few specimens of his work.

The present piece is a snow scene painted in such a grand style as was used by the artists, King Hao and Fan K'uan, before his time. The mountain has many peaks which are almost vertical. At the foot of it are lines of tall pines and firs. In the distance there is a house with thatched roofs, which is fenced round with bamboos. In it is a man sitting by the fire. Behind it a part of a summer house can be seen. The trees and rocks are all well disposed, and the banks of the streams, either covered with sand or overgrown with rushes, have a tender and lasting effect. It is said that this is the only picture by this great artist now left.

The picture bears a poem written by the great calligrapher, Wang Ting Yuen, a contemporary of the artist, and the comments of his son, Wang Van Ch'ing. It is further ornamented by the comments and seal of the Emperor Chi'en Lung of the Ch'ing Dynasty, as the scroll was among the Imperial Collections. Besides, the scroll has been frequently mentioned in various Chinese books of historical interest.

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元 西歷一千二百八十年至一千三百六十八年

趙孟頫陶靖節像軸 紙本着色英尺高二尺闊十一寸

趙孟頫元初時人封魏國公工釋像山水樹石人馬花鳥尤以書法冠絕古今此圖寫晉高士陶靖節遺像扶杖獨立神態逼眞非孟頫莫能傳其貌也

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Period: YUAN DYNASTY, 1280-1368 A. D.

Subject: PORTRAIT OF TAO ZING TSI.

Artist: CHAO MUNG FU.

Description: COLOUR PAINTING ON PAPER, 2′ by 11″.

Chao Mung Fu, who lived at the beginning of the Yuan Dynasty, was the Duke of Wei Kuo. He was very skillful in the painting of Buddhas, landscapes, portraits, horses, birds, trees and rocks. His calligraphy was especially famous.

This Scroll is the portrait of Tao Zing Tsi, a hermit during the Tsing Dynasty. The hermit was represented as standing with his stick. Everything about him is so lifelike that we cannot but believe that no other artist than Chao could have painted this portrait.

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元 西歷一千二百八十年至一千三百六十八年

管道昇修竹美人圖卷 絹本着色英尺高一尺七寸八分之三長一尺一寸八分之一

管道昇元時閨秀爲趙孟頫之妻書畫並佳世稱管趙合璧是圖修竹十數竿迎風搖宕下一美人倚竹而立丰神瀟洒是道昇得意筆也

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Period: YUAN DYNASTY, 1280-1368 A. D.

Subject: THE BEAUTY UNDER THE BAMBOOS.

Artist: KUAN TAO SUNG.

Description: COLOUR PAINTING ON SILK, 1′ 7⅜″ by 1′ 1⅛″.

Kuan Tao Sung was the wife of Chao Mung Fu. She was a good painter and calligrapher. It is said that her talent was equal to that of her husband's.

In this picture, there is a beauty standing under a number of tall bamboos, which seem to be waving in the wind. The perfectly calm and easy look of the girl is a wonderful charm. This is indeed one of the finest pictures by the artist.

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元 西歷一千二百八十年至一千三百六十八年

任月山圖人放牧圖卷

絹本着色英尺高十一寸四分之三長二尺七寸四分之三

任月山元時人以畫馬得名實奉旨入內廷畫馬大加賞契此圖繪一馬作滾勢圍官兩人並立而觀神氣活潑有唐時韓幹筆意畫法亦精當時與趙孟頫並稱洵不虛也

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Period: YUAN DYNASTY, 1280-1368 A. D.

Subject: AN IMPERIAL HORSE WITH GROOMS.

Artist: REN YU SHAN.

Description: COLOUR PAINTING ON SILK, 2′ 7¾″ by 11¾″.

Ren Yu Shan was famous for his pictures of horses. He was once summoned to the Imperial Court to prove his skill. He pleased the Emperor so well that he was richly rewarded.

This picture shows a horse rolling on the ground. By its side stand two Imperial grooms with their eyes fixed on the horse. The style of painting is so lively that it resembles that of Han Kang of the T'ang Dynasty. The artist's writing is also very beautiful. He certainly deserves to be ranked with Chao Mung Fu.

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元 西歷一千二百八十年至一千三百六十八年

王淵雪羽圖軸 紙本水墨英尺高四尺四寸闊一尺八寸

王淵字若水元時人畫花鳥師黃筌此圖以水墨畫石白描毋雞二子雞四間行啄食顧盼有情深得用墨之法上有楊鐵崖題詩亦元時翰墨名家也

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Period: YUAN DYNASTY, 1280-1368 A. D.

Subject: HENS AND CHICKS.

Artist: WANG YUAN.

Description: INK PAINTING ON PAPER, 4′ 4″ by 1′ 8″.

Wang Yuan, whose particular name was Ruh Suei, had great skill in painting flowers and birds. His style was after that of Wang Chuen.

The rock in this picture was ink-washed, while the two hens and the four chicks were drawn in the plain style. The hens and chicks are represented to be walking about, picking up their little bits of food, and glancing at one another with much affection. The picture shows that the artist was a thorough master of the use of ink.

At the top of the scroll, the artist, Yang Ti Yuo, who was also notable of Yuan Dynasty, put down a poem as his comment on the picture.

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元 西歷一千二百八十年至一千三百六十八年

方方壺携琴訪友圖軸 紙本着色英尺高二尺一寸八分之七闊一尺零八分之七寸

方方壺元時道士居上清宮善山水世稱逸品此圖寫一人携杖閒行一僮抱琴隨後遠望山林濃密氣韻幽邃深得宋人法度

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Period: YUAN DYNASTY, 1280-1368 A. D.

Subject: THE MUSICIAN ON A VISIT TO A FRIEND.

Artist: FONG FONG WU.

Description: COLOUR PAINTING ON PAPER, 2′ 1⅛″ by 1′ ⅛″.

Fong Fong Wu was a Taoist monk living in the "Shang Ching Palace," and was skilled in landscape painting. His style was quite uncommon.

The present painting shows a man walking with a cane in hand, and his servant boy carrying a musical instrument. The hills and woods in the distance form a compact lot of beautiful scenery. In plan and method, the picture reflects the artistic excellence of the Sung School.

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元 西歷一千二百八十年至一千三百六十八年

黃公望秋山烟靄圖軸 紙本水墨英尺高三尺五寸四分之一闊一尺三寸八分之三

黃公望元時人字子久又號大痴道人山水自成一家爲元四大家之首此圖筆墨冲淡而意思深遠山川樹木有烟雨迷離之概後人摹倣輒不能到宜其獨步一時也

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Period: YUAN DYNASTY, 1280-1368 A. D.

Subject: A MOUNTAIN SCENE IN AUTUMN.

Artist: WANG KUNG WONG.

Description: INK PAINTING ON PAPER, 3′ 5¼″ by 1′ 3⅜″.

Wang Kung Wong, whose particular name was Tse Chiu and whose pseudonym was "The Mad Taoist," originated a new mode of landscape painting. He was the first of the four great artists of the Yuan Dynasty.

In this painting, the little ink he used means a great deal. The mountains, the trees, the mist, and the rain all combine to bring out the strong effect of an autumn landscape. Few artists after him have ever succeeded in imitating his style.

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元 西歷一千二百八十年至一千三百六十八年

王蒙秋山蕭寺圖軸 紙本着色英尺高四尺三寸八分之三闊一尺二寸八分之三

王蒙字叔明又號黃鶴山樵元時人山水師法唐宋名家爲元四大家之第二此圖山勢峻嶒林木叢茂古寺莊嚴游人騎馬看山盤旋徑路墨色濃厚之中仍覺山脈分明眉次井然尤爲叔明精心結撰之作

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Period: YUAN DYNASTY, 1280-1368 A. D.

Subject: A TEMPLE IN AN AUTUMN LANDSCAPE.

Artist: WANG MUNG.

Description: COLOUR PAINTING ON PAPER, 4′ $3\frac{3}{8}$″ by 1′ $2\frac{3}{8}$″.

Wang Mung, whose particular name was Su Ming and whose pseudonyn was "A Woodcutter in the Yellow Stork Mountains," was the second of the four great artists of the Yuan Dynasty. His style of landscape painting was after the great masters of T'ang and Sung.

In this landscape, the boldness of the hills and the thickness of the woods, as well as the sublimity of the ancient temple and the leisureliness of the travellers riding through winding paths, are all extremely beautiful. We can see how well the artist shaded off the different peaks with great success. This is indeed one of the best pictures ever produced by the "Woodcutter."

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元 西歷一千二百八十年至一千三百六十八年

倪瓚林亭春靄圖軸 紙本着色英尺高四尺四寸八分之五闊二尺零八分之一寸

倪瓚號雲林元時人世稱倪高士畫山水枯木平遠以天眞幽淡爲宗乃元四大家之第三此圖屋樹峭壁疎樹空亭坡陀沙水各具幽致用筆秀潤天成疏曠簡略眞能自成家法不落尋常畫家蹊徑者也

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Period: YUAN DYNASTY, 1280-1368 A. D.

Subject: A SPRING LANDSCAPE.

Artist: NEE TSAI,

Description: COLOUR PAINTING ON PAPER, 4′ 4⅝″ by 2′ ⅛″.

Nee Tsai, whose particular name was Yuen Ling, was known as a hermit. His landscapes were noted for their simplicity and naturalness. He was the third of the great artists of the Yuan Dynasty.

This charming landscape consists of cliffs, trees, a summer house, and a sandy beach. The apparent ease with which the picture must have been produced shows the unusual originality of the artist.

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元 西歷一千二百八十年至一千三百六十八年

吳鎭夏山欲雨圖軸 絹本水墨 高四尺四寸八分之五 闊一尺九寸半

吳鎭號仲圭元時人又號梅花道人山水師巨然尤善寫竹爲元四大家之第四此圖寫一人坐水閣觀書一人携童間游過橋山氣蒸騰林木幽暗大有夏山欲雨之象筆法蒼潤雄俊墨采淋漓尤得巨然三昧

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Period: YUAN DYNASTY, 1280-1368 A. D.

Subject: A MOUNTAIN SCENE IN SUMMER JUST BEFORE RAIN.

Artist: WOO TSUNG.

Description: INK PAINTING ON SILK, 4′ $4\frac{5}{8}$″ by 1′ $9\frac{1}{2}$″.

Woo Tsung, whose particular name was Tsong Kwei and whose pseudonym was "The Prune Taoist," was the fourth of the four great artists of the Yuan Dynasty. His landscape painting was after the style of Chu Hsien.

This picture shows a man reading in a room over the water and another going over a bridge with a boy. The dense fog among the mountains and the dark-looking woods foretell a shower of rain. The great strength and lucidity of the style make us believe that the artist had learned the secrets of Chu Hsin.

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元 西歷一千二百八十年至一千三百六十八年

王振鵬避暑圖卷

絹本着色 高十一寸八分 長九尺六寸八分之七

王振鵬元初時人仁宗皇帝愛賞其畫賜號孤雲處士作工細樓臺一切人物位置大小尺寸不差分毫是界畫聖手此圖畫唐太宗皇帝避暑仁壽宮故事圖中山水濼迴樹木交蔭崇樓傑閣矗立霄漢太宗皇帝端坐於正殿之內旁立妃嬪執事宮女往來行走人物細小如豆而面貌極爲分明采飾服玩亦復曲盡姿態層臺曲澗四面環繞一展閱間宛若清風徐來頓消炎暑可想見帝居之壯麗侍從之繁多而用意精密運筆神巧布局設色無毫髮遺漏洵爲振鵬生平第一傑作

Period: YUAN DYNASTY, 1280-1368 A. D.

Subject: THE EMPEROR T'ANG TAI CHUNG IN HIS SUMMER PALACE.

Artist: WANG TSUNG BUNG.

Description: COLOUR PAINTING ON SILK, 9′ 6⅞″ by 11⅞″.

Wang Tsung Bung lived during the beginning of the Yuan Dynasty. His paintings were so much admired by the Emperor Seng Chung that he was given the name "The Hermit of the Lonely Cloud". He was a great master of perspective. The buildings and persons in his pictures are ever so exact in their dimensions.

This picture shows the grand Summer Palace of the T'ang Emperor Tai Chung with all the beautiful towers, ponds, and trees. The Emperor was sitting in the front hall of the Palace with all the Imperial ladies and maids about him. Though the persons are drawn so small, their features are clearly outlined. The costume and the scenery make us imagine how cool and pleasant it was in the Palace. It is from this picture that we can get some idea of the grandeur of the Imperial dwellings at that time and the vastness of the number of the Imperial attendants. The picture is indeed a perfect specimen of its type and a master-piece of the artist.

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元至元西歷一千二百八十年至一千三百六十八年

孟玉澗四安圖軸 絹本着色英尺高二尺零八分之三寸闊一尺七寸八分之一

孟玉澗元時人善花鳥翎毛此圖畫四鵪鶉鳴走啄食各極其態稻枝上立一小鳥設色雅淡不染俗塵是以人爭貴之

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Period: YUAN DYNASTY, 1280-1368 A. D.

Subject: A STUDY OF QUAILS.

Artist: MUNG YU CHIEN.

Description: COLOUR PAINTING ON SILK, 2′ $\frac{3}{8}$″ by 1′ 7$\frac{1}{8}$″.

Mung Yu Chien was a Yuan artist renowned for his paintings of flowers and birds.

This picture shows four quails, chirping, walking, and picking up their food. It also shows a little bird standing on a rice stalk. The aspect of the birds are extremely lifelike, and the slight colour used produces an especially artistic effect. The picture certainly deserves the unanimous praise of the connoisseurs.

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元 西歷一千二百八十年至一千三百六十八年

宋嘉禾耕穫圖軸 絹本着色 英尺高一尺七寸八分之一闊十寸八分之七

宋嘉禾元時伶人善人物尤工小景此圖繪鄉人刈稻奔走往來於田畝中是秋穫時景象人物精細堪稱妙品

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Period: YUAN DYNASTY, 1280-1368 A. D.

Subject: HARVEST TIME.

Artist: SUNG CHIA WOO.

Description: COLOUR PAINTING ON SILK, 1′ $7\frac{1}{8}$″ by $10\frac{7}{8}$″.

Sung Chia Woo was an actor of the Yuan Dynasty. He was a good painter of portraits and was particularly skillful in painting various miniature scenes.

This picture depicts the farmers busy in the fields at harvest time. The exquisite fineness of everything contained in the scene renders the picture an artistic work of great merit.

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元 西歷一千二百八十年至一千三百六十八年

趙麟漁文圖軸 紙本着色英尺高二尺三寸八分之一闊一尺零八分之一寸

趙麟元時人趙孟頫之孫能世其家學善人物山水此圖係畫唐時詩人張志和扁舟垂釣故事一人坐於船唇手執釣竿樹木叢茂遠山蒼翠布景設色饒有孟頫遺風

Digitized by Google

Period: YUAN DYNASTY, 1280-1368 A. D.

Subject: THE ANGLER.

Artist: CHAO LING.

Description: COLOUR PAINTING ON PAPER, 2′ 3⅛″ by 1′ ⅛″.

Chao Ling was the grandson of Chao Mung Fu. He inherited his grandfather's art and had particular skill in the painting of portraits and landscapes.

In the present scene, the man in the boat with the angling rod was the poet Chang Tse Woo of the T'ang Dynasty, who was said to be fond of going out fishing in a lonely boat. The abundance of trees and the greenness of the mountains reflect the way in which the artist's grandfather used to lay out his scenes.

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元 西歷一千二百八十年至一千三百六十八年

無欵海鶴朝陽圖軸 絹本着色英尺高五尺十一寸八分之五闊三尺二寸四分之三

此圖一鶴立於海灘石上海水波浪中湧出一輪紅日係畫旭日東升之意設色鮮豔布景奇妙決爲元人手筆無疑

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Period: YUAN DYNASTY, 1280-1368 A. D.

Subject: THE CRANE BEFORE THE SUN.

Artist: UNKNOWN.

Description: COLOUR PAINTING ON SILK, 5′ 11⅝″ by 3′ 2¾″.

This strange scene shows a crane standing on a rock on the seashore, and the red sun coming out of the waves. It gives the idea of the morning sun rising in the East.

From the beauty of the colour scheme and the wonderfulness of the scenery, we can be quite sure that the picture must have come from one of the great Yuan artists.

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元 西歷一千二百八十年至一千三百六十八年

無款胡笳十八拍圖軸 絹本着色英尺高四尺二寸八分之五闊三尺零半寸

此圖畫漢蔡文姬故事胡裝美女一人手執胡琴坐於榻上操胡笳十八拍之曲旁一小孩戴假面具立而嬉戲畫法衣紋細緻設色精美審係元時畫家臨摹唐周昉之筆

Period: YUAN DYNASTY, 1280-1368 A. D.

Subject: TSAI WEN CHI ON THE FIDDLE.

Artist: UNKNOWN.

Description: COLOUR PAINTING ON SILK, 4′ 2⅜″ by 3′ ½″.

This picture is about the Tsai Wen Chi, the famous woman in the Han Dynasty. She is represented as a beautiful lady dressed after the fashion of the Hu tribe. She is sitting on a lounge and playing a famous tune on the Hu fiddle. By her side is a little child playing with a mask over the face.

The detailed work on the dress and the skillful use of the colours lead us to believe that the picture was produced by one of the Yuan artists after the style of Chow Fong in the T'ang Dynasty.

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元 西歷一千二百八十年至一千三百六十八年

無欹仙女載花圖軸 絹本剩絲五彩英尺高二尺八寸四分之三闊一尺五寸半

此圖一女仙與三仙童乘蓮花瓣滿載花朵行於絕壁之下波浪中神彩如生審係元人剩絲之畫眞絕藝也

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Period: YUAN DYNASTY, 1280-1368 A. D.

Subject: THE FAIRY GIRL WITH FLOWERS.

Artist: UNKNOWN.

Description: COLOUR QUE SZE ON SILK, 2′ 8¾″ by 1′ 5½″.

This piece of Que Sze shows a fairy girl with three fairy children sailing below a precipice in a petal of the lotus, which was filled with flowers.

The picture is so artistic that it will be quite safe to say that the work must have been done by one of the Yuan artists.

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明 西歷一千三百六十九年至一千六百三十九年

王諤停琴觀瀑圖軸 絹本着色英尺高五尺四寸四分之三闊三尺五寸八分之七

王諤明時人以繪事供奉內廷肆力唐宋名家明孝宗皇帝稱其畫酷似馬遠此圖繪兩人坐於松陰之下囊琴觀巖上飛瀑下流如匹練筆氣蒼古純乎化境實與馬遠相類宜見賞於明帝也

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Period: MING DYNASTY, 1369-1639 A. D.

Subject: BEFORE THE WATERFALL.

Artist: WANG NGOH.

Description: COLOUR PAINTING ON SILK, 5′ $4\frac{3}{4}$″ by 3′ $5\frac{7}{8}$″.

Wang Ngoh was an Imperial artist of the Ming Dynasty and a faithful follower of the great masters of T'ang and Sung. His paintings were considered by the Emperor Hsao Chung to be closely alike to those of Ma Yuen.

This picture shows two persons sitting under a pine shade with some musical instruments contained in a bag. They are watching the beautiful waterfall coming down from the Nanging cliff above. The style is very antique-looking and the whole scene shows a mysterious aspect. He could indeed match Ma Yuen and deserved the praise of the Emperor.

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明 西歷一千三百六十九年至一千六百三十九年

戴進巖壑孤舟圖軸 紙本着色英尺高三尺三寸八分之七闊一尺三寸八分之三

戴進明時人宣德年間作畫進呈帝覽頗蒙稱賞此圖一舟行於山巖之下懸崖古木垂蔭墨氣淋漓筆力遒勁深得宋人遺意圖上有祝允明題詩亦明時一大書家也

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Period: MING DYNASTY, 1369-1639 A. D.

Subject: THE LONELY BOAT BELOW THE CLIFF.

Artist: TAI CHING.

Description: COLOUR PAINTING ON PAPER, 3′ $3\frac{7}{8}$″ by 1′ $3\frac{3}{8}$″.

Tai Ching was an artist of note in the Ming Dynasty. During the reign of the Emperor Hsuan Teh, he submitted to the throne a number of his paintings, for which he was much esteemed.

In this picture, we see a boat going below a cliff which is covered with strange trees of great age. The style was lively and bold, much like that of the Sung artists.

The scroll bears a poem of the great Ming calligrapher, Tsu Yuin Ming.

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明 西歷一千三百六十九年至一千六百三十九年

林良雪柳鴛鴦圖軸 絹本着色英尺高五尺十寸八分之七闊二尺二寸四分之三

林良明時人供奉內廷善樹木翎毛此圖繪四鳥立於雪柳枯條石上鴛鴦各一深得宋人雪景畫法

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Period: MING DYNASTY, 1369-1639 A.D.

Subject: MANDARIN DUCKS IN A SNOW SCENE.

Artist: LING LIANG.

Description: COLOUR PAINTING ON SILK, 5′ 10⅞″ by 2′ 2¾″.

Ling Liang was an Imperial artist in the Ming Dynasty. He was skilled in the painting of plants and birds.

This picture shows four birds perching on the withered branches of a willow tree burdened with snow. On the rock are to be seen a pair of mandarin ducks. From this picture we know that the artist had all the secrets of the Sung masters in the painting of snow scenes.

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明 西歷一千三百六十九年至一千六百三十九年

呂紀寒梅宿羽圖軸 絹本着色英尺高四尺七寸闊二尺六寸八分之七

呂紀明時人供奉內廷工翎毛花卉此圖古梅枯枝上立一鷹下棲寒雀月影流泉頗具幽致

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Period: MING DYNASTY, 1369-1639 A. D.

Subject: BIRDS AND PRUNE TREE.

Artist: LUI CHI,

Description: COLOUR PAINTING ON SILK, 4′ 7″ by 2′ 6⅞″.

Lui Chi was an Imperial artist of the Ming Dynasty. He had particular skill in painting birds and flowers.

In this picture we see an eagle perching on a bare branch of a prune tree, and some sparrows roosting underneath. The moonlight and the spring help to increase the artistic effect of the scene.

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明 西歷一千三百六十九年至一千六百三十九年

沈周耕讀圖卷 紙本着色 英寸高十寸半長四尺十一寸半

沈周明時人號石田諸畫皆善爲明四大家之首此圖繪一人坐於屋內讀書一人負耒而行一人牽牛作耕田狀筆墨極其高古

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Period: MING DYNASTY, 1369-1639 A. D.

Subject: AGRICULTURE AND LEARNING.

Artist: SHEN CHOW.

Description: COLOUR PAINTING ON PAPER, 4′ 11½″ by 10½″.

Shen Chow, whose particular name was Sei Tien, was skilled in all forms of painting. He was the first of the four great artists of the Ming Dynasty.

This picture shows a scholar reading in the house and two farmers, one going to the field with a plough-handle and the other ploughing with a cow. The style is an exceptionally grand one.

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明 西歷一千三百六十九年至一千六百三十九年

沈周湖中落鴈圖軸 紙本着色英尺高四尺四寸八分之七闊一尺三寸四分之三

沈周明時人歷史見前頁此圖湖光盪漾羣雁飛翔遠山兩三點一舟泛於中流深具幽遠之趣

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Period: MING DYNASTY, 1369-1639 A. D.

Subject: WILD GEESE ON THE LAKE.

Artist: SHEN CHOW.

Description: COLOUR PAINTING ON PAPER, 4′ $4\frac{7}{8}$″ by 1′ $3\frac{3}{4}$″.

The biography of the artist, Shen Chow, has been given in connection with the preceding scroll.

In this picture, the wild geese flying above the bright waters of the lake, the distant mountains appearing like little dots, and the light boat gliding in the middle of the stream, constitute the great beauty of the scene.

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明 西歷一千三百六十九年至一千六百三十九年

文徵明落花圖卷

紙本着色英尺高九寸長二尺二寸四分之三

文徵明號衡山明時人授翰林院待詔書畫俱雋爲明四大家之第二此圖落花滿地兩人騎馬並行是游春景象筆墨精細設色鮮麗圖後小楷極工可謂書畫雙絕也

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Period: MING DYNASTY, 1369-1639 A. D.

Subject: THE FALL OF THE FLOWERS.

Artist: WEN TSEN MING.

Description: COLOUR PAINTING ON PAPER, 2′ $2\frac{3}{4}$ by 9″.

Wen Tsen Ming, whose particular name was Hang Shan, was a member of the Imperial academy of the Ming Dynasty. Both his calligraphy and his painting had great artistic merit, and so he was considered the second of the great artists of the Ming Dynasty.

This painting shows two men riding side by side on a pleasure trip in Spring. The ground was covered with the dead flowers that had newly fallen. The fineness of the details, the freshness of the colours, and the beautiful writing at the end have combined the qualities of both arts in one scroll.

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明 西歷一千三百六十九年至一千六百三十九年

文徵明風雨歸舟圖軸

紙本着色英尺高四尺一寸八分之七闊一尺七寸八分之三

文徵明明時人歷史見前頁此圖繪枯木層列遠山約略一舟盪漾其間有風雨濛濛之狀筆墨簡淡高古頗有郭熙遺風

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Period: MING DYNASTY, 1369-1639 A. D.

Subject: HOMEWARD IN THE STORM.

Artist: WEN TSEN MING.

Description: INK PAINTING ON PAPER, 4′ 1$\frac{7}{8}$″ by 1′ 7$\frac{3}{8}$″.

The biography of the artist has appeared in the preceding description.

This picture shows a little boat among the distant mountains and the rows of bare trees. The scene is full of the melancholiness of stormy weather. The simple and easy style of the painting is very much like that of the ancient artist, Kuo Hsi.

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明 西歷一千三百六十九年至一千六百三十九年

唐寅夢仙草堂圖卷

紙本着色英尺高十寸八分之五長三尺四寸四分之一

唐寅字伯虎明時人宏治解元專志繪事爲明四大家之第三此圖繪一人於屋內隱几而眠一人御風而行乃係夢中出游故兩人形像如一樹石高古實馬遠的派也

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Period: MING DYNASTY, 1369-1639 A. D.

Subject: THE DREAMER.

Artist: T'ANG YIN.

Description: COLOUR PAINTING ON PAPER, 3′ $4\frac{1}{4}$″ by $10\frac{5}{8}$″.

T'ang Yin, whose particular name was Pei Hu, was a scholar of the Ming Dynasty. He passed the provincial examinations at the head of all the competitors. His latest pursuit was painting, in which he was acknowledged as the third greatest artist of the Ming Dynasty.

This picture shows a man reclining on a desk and another going in the wind. The two men look exactly the same, as the second is supposed to be the first in a dream. The trees and rocks in the picture identify its style with that of Ma Yuen.

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明 西歷一千三百六十九年至一千六百三十九年

唐寅秋風紈扇圖軸 紙本水墨英尺高二尺六寸八分之三闊一尺三寸八分之三

唐寅明時人歷史見前頁此圖繪女仕一人手執紈扇飄然獨立大有姿態百媚之概墨筆能如此生動神乎技矣

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Period: MING DYNASTY, 1369-1639 A. D.

Subject: THE GIRL WITH A FAN.

Artist: T'ANG YIN.

Description: INK PAINTING ON PAPER, 2′ 6⅛″ by 1′ 3⅜″.

The biography of the artist has been given in connection with the preceding scroll.

In this picture we see a girl standing with a silk fan. There seem to be a thousand charms about this fair lady. Miraculous indeed is the power of the artist's pen!

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明 西歷一千三百六十九年至一千六百三十九年

仇英畫錦堂圖卷

紙本水墨 英尺高六寸八分之一 長一尺一寸八分之一

仇英號十洲明時人專師宋元名筆無不精妙爲明四大家之第四此圖乃寫宋時宰相韓琦建畫錦堂之故事人物細如毫髮仍復曲盡情態此等畫已不易作而水墨白描尤爲極難前無古人後無來者實仇英之傑作也

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Period: MING DYNASTY, 1369-1639 A. D.

Subject: CHIN CHUN T'ANG, THE MANSION OF A PRIME MINISTER.

Artist: CH'IN YING.

Description: INK PAINTING ON PAPER, 1′ 1⅛″ by 6⅛″.

Chin Ying, whose particular name was Sze Tsiu, was a faithful follower of the Sung and Yuan Schools. He was considered the fourth of the four great artists of the Ming Dynasty.

This picture is about the Chin Chun T'ang, the mansion of the prime minister, Han Chee. Though the persons are painted very minute, they are very lifelike. This kind of work is particularly rare, as it is done entirely with ink. There has been no one, either before or after him, who has produced anything equal to this. This is indeed the master-piece of the artist.

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明 西歷一千三百六十九年至一千六百三十九年

仇英竹院逢僧圖軸 絹本着色英尺高二尺二寸八分之五闊一尺零半寸

仇英明時人歷史見前頁此圖寫宋人蘇東坡詩意修竹林中一人與一僧對坐談道旁有童子煎茶供客畫用青綠重色鮮豔幽雅兼而有之

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Period: MING DYNASTY, 1369-1639 A. D.

Subject: WITH THE MONK IN A BAMBOO GROVE.

Artist: CH'IN YING.

Description: COLOUR PAINTING ON SILK, 2′ $2\frac{5}{8}$″ by 1′ $\frac{1}{2}$″.

The biography of the artist has been given with the preceding description.

The idea of this picture was taken from a poem by Su Tung Pu, a poet of the Sung Dynasty. A man is represented to be talking about truth with a monk. The place was a bamboo grove, where there were also two servant boys making tea for the guest. The use of the intense blue and green colours gives the picture a quality which combines gentleness and elegance.

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明 西歷一千三百六十九年至一千六百三十九年

馬貟圖子母虎圖軸 紙本着色英尺高四尺一寸八分之七濶三尺四寸四分之一

馬貟圖明時人官至極品善丹青此圖寫牝虎一蹲伏於地子虎二一戲登牝虎脊上一立於旁互相顧視猙獰之態躍然紙上堪稱傳神之筆

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Period: MING DYNASTY, 1369-1639 A. D.

Subject: A TIGRESS AND ITS YOUNG.

Artist: MA FIU TU.

Description: COLOUR PAINTING ON PAPER, 4′ 1⅞″ by 3′ 4¼″.

Ma Fiu Tu, one of the highest officials of the Ming Dynasty, was a great painter.

This painting shows a tigress crouching on the ground and its two little ones, one trying to climb to the back of the mother and the other standing at the side. The ferociousness of the three animals looking at one another is so fully brought out that we could hardly believe them to be merely in a picture.

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明 西歷一千三百六十九年至一千六百三十九年

陳洪綬麻姑仙圖軸 絹本着色英尺高五尺三寸四分之一闊三尺八分之三寸

陳洪綬號老蓮明時人供奉內廷善人物此圖寫麻姑仙故事麻姑者女仙也旁立侍女衣紋精細設色古豔深得李伯時趙孟頫之法後人效之輒不能到也

Digitized by Google

Period: MING DYNASTY, 1369-1639 A. D.

Subject: MA KU, THE FAIRY LADY.

Artist: CHEN HUNG SIN.

Description: COLOUR PAINTING ON SILK, 5′ $3\frac{1}{4}$″ by 3′ $\frac{3}{8}$″.

Chen Hung Sin, whose particular name was Lao Lien, was an Imperial artist in the Ming Dynasty. He was skilled in the painting of portraits.

The lady in this picture was supposed to be the fairy known as Ma Ku. The girls at her sides were her attendants. The fine details and the bright colours of the picture much resemble the painting of Lee Pei Sze and Chao Mung Fu. No artist since him has succeeded in imitating his style.

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清順治至康熙（西歷一千六百四十年至一千七百十九年）

王時敏秋山滴翠圖軸　絹本（舊色）（英尺）高四尺零八分之五寸闊一尺八寸半

王時敏號煙客清初人官至太常寺卿家藏書畫最富尤善摹古爲清朝六大畫家之首此圖用黃公望法而潤以青綠重色藝事尤爲超絕

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Period: CH'ING DYNASTY, FROM THE REIGN OF SHUN CH'IH TO THE REIGN OF K'ANG HSI, 1640-1719 A. D.

Subject: A MOUNTAIN SCENE IN AUTUMN.

Artist: WANG SZE MING.

Description: COLOUR PAINTING ON SILK, 4′ $\frac{5}{8}$″ by 1′ 8$\frac{1}{2}$″.

Wang Sze Ming, whose particular name was Yien Kei, lived during the beginning of the Ch'ing Dynasty. He was a vice-president of a government bureau and art collector. As he was very skillful in copying the styles of the different old schools, he was considered the first of the six great painters of the Ch'ing Dynasty.

The style of this picture was in imitation of the school of Wang Kung Wong. The use of the deep blue and green colours was especially uncommon.

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清順治至康熙西歷一千六百四十年至一千七百十九年

王鑑溪山雪霽圖軸 絹本着色英尺高三尺一寸四分之一闊一尺八寸八分之一

王鑑字圓照清初人明王世貞孫仕至廣東廉州府知府山水功詣最深爲清朝六大畫家之第二此圖仿宋代李成雪景山巖渾厚樹木森寒至精品也

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Period: CH'ING DYNASTY, FROM THE REIGN OF SHUN CH'IH TO THE REIGN OF K'ANG HSI, 1640-1719 A. D.

Subject: A WINTER LANDSCAPE.

Artist: WANG KIEN.

Description: COLOUR PAINTING ON SILK, 3′ 1¼″ by 1′ 8⅓″.

Wang Kien, whose particular name was Yuan Chow, lived during the beginning of the Ch'ing Dynasty. He was the grandson of Wang Sze Tsung of the Ming Dynasty, and was a prefect in Kwangtung. His greatest skill was in the painting of landscapes. Of the six great painters of the Ch'ing Dynasty, he was considered to be the second.

This landscape was painted after the snow scenes of Lee Chen in the Sung Dynasty. The grandeur and sublimity of the mountains and trees make the picture one of the finest specimens of its kind.

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清順治至康熙 西歷一千六百四十年至一千七百十九年

王翬柳溪垂釣圖卷 絹本着色 英尺高一尺二寸半長八尺六寸八分之一

王翬字石谷清初人始以王時敏王鑑爲師後乃自成一家爲清朝六大畫家之第三此圖繪一舟泊於柳陰之下舟中羅列書畫并井一人獨坐船頭持竿垂釣神致悠然隔江遠山青翠水際鳧鴨飛禽遨翔游泳用筆深得趙大年遺意望之宛如身入畫圖中也

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Period: CH'ING DYNASTY, FROM THE REIGN OF SHUN CH'IH TO THE REIGN OF K'ANG HSI, 1640-1719 A. D.

Subject: THE ANGLER.

Artist: WANG HUI.

Description: COLOUR PAINTING ON SILK, 8′ 6⅛″ by 1′ 2½″.

Wang Hui, whose particular name was Sei Ku, lived during the beginning of the Ch'ing Dynasty. At first he followed the styles of Wang Sze Ming and Wang Kien; but afterwards he originated a style of his own. He was therefore considered the third of the six great painters of the Ch'ing Dynasty.

This picture shows a boat under a willow tree with a good array of books and pictures inside and an angler on the bow. With the mountains beyond the river and the birds on the water, the scene is extremely picturesque. The style shows that the artist possessed the secrets of Chao Ta Yien.

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清順治至康熙 西歷一千六百四十年至一千七百十九年

王翬瀕橋風雪圖軸 絹本着色英尺高三尺十一寸半闊一尺八寸八分之七

王翬清初人歷史，見前頁此圖寒林層列積雪滿山一人牽驢轉過溪橋筆意不凡頗得宋人雪景之法宜其爲一代大家也

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Period: CH'ING DYNASTY, FROM THE REIGN OF SHUN CH'IH TO THE REIGN OF K'ANG HSI, 1640-1719 A. D.

Subject: A SNOW SCENE.

Artist: WANG HUI.

Description: COLOUR PAINTING ON SILK, 3′ 11½″ by 1′ 8⅞″.

The biography of the artist has been given in connection with the preceding scroll.

In this picture, besides the rows of bare trees and the snow covered mountains, we see a man driving a donkey across a bridge. The uncommon style of the painting makes us believe that the artist possessed the secrets of the Sung masters in the painting of snow scenes. Indeed he deserved to be ranked among the greatest artists of his time.

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清順治至康熙西歷一千六百四十年至一千七百十九年

王原祁江村曉霽圖軸 紙本着色英尺高三尺零四分之一闊一尺七寸八分之五

王原祁號麓臺清初人供筆內廷爲清朝六大畫家之第四此圖寫近樹遠山青翠欲滴有江天初曉村居寂寥景象靜穆之氣溢於筆端

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Period: CH'ING DYNASTY, FROM THE REIGN OF SHUN CH'IH TO THE REIGN OF K'ANG HSI, 1640-1719 A. D.

Subject: MORNING LANDSCAPE.

Artist: WANG YUAN CHI.

Description: COLOUR PAINTING ON PAPER, 3′ $\frac{1}{4}$″ by 1′ $7\frac{5}{8}$″.

Wang Yuan Chi, whose particular name was Loh Tan, was an Imperial artist during the beginning of the Ch'ing Dynasty. He was the fourth of the six great painters of that Dynasty.

The present landscape comprises trees and mountains, the former near at hand and the latter far in the distance. The greenness seems to be dripping wet. The whole is a lonely scene of a riverside village early in the morning, and the style of painting is no less calm and sublime.

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清順治至康熙西歷一千六百四十年至一千七百十九年

惲壽平清江釣艇圖軸 紙本着色英尺高四尺五寸八分之七闊二尺零四分之一

惲壽平號南田清初人山水花卉俱妙爲清朝六大畫家之第五此圖摹馬遠筆法江天空曠翠隔飛翔釣艇閒泛中流隔江漁村約略望之蔚然令人神往

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Period: CH'ING DYNASTY, FROM THE REIGN OF SHUN CH'IH TO THE REIGN OF K'ANG HSI, 1640-1719 A. D.

Subject: ANGLING IN A BOAT.

Artist: YUN SHAO PING.

Description: COLOUR PAINTING ON SILK, 4′ 5⅞″ by 2′ ¼″.

Yuh Shao Ping, whose particular name was Nan Tien, lived during the beginning of the Ch'ing Dynasty. His landscapes and flowers were both very fine. He was considered to be the fifth of the six great painters of the Ch'ing Dynasty.

This picture was painted after the style of Ma Yuan. The sky was open; the wild ducks were flying; and somebody was angling from a little boat on the river. Beyond the other bank, there were also the signs of a fishermen's village. The scene is indeed very enticing.

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清順治至康熙 西歷一千六百四十年至一千七百十九年

吳歷林深塵遠圖軸 紙本着色 英尺高四尺九寸八分之一闊一尺六寸八分之七

吳歷字漁山清初人山水宗法宋元與王翬齊名爲清朝六大畫家之第六此圖林木深沉山巖重複一人間坐小艇仰觀落雁用筆渾厚墨彩淋漓堪稱妙繪

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Period: CH'ING DYNASTY, FROM THE REIGN OF SHUN CH'IH TO THE REIGN OF K'ANG HSI, 1640-1719 A. D.

Subject: A LANDSCAPE.

Artist: WOO LUI.

Description: COLOUR PAINTING ON PAPER, 4′ $9\frac{1}{5}$″ by 1′ $6\frac{7}{8}$″.

Woo Lui, whose particular name was Yu Shan, lived during the beginning of the Ch'ing Dynasty. His landscape painting was after the great masters of Sung and Yuan. He was as famous as Wang Hui, and was considered to be the sixth of the six great painters of the Ch'ing Dynasty.

In this landscape the peaks rise one after another and the trees cover a considerable space. A man in a little boat was looking up to see the wild ducks alight. The style was grand and the colouring was remarkably free.

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名筆集勝第一册

一 唐李昭道漢宮遠眺圖 絹本紈扇設色

二 唐戴嵩山村放牧圖 絹本斗方設色

三 宋范寬山陰積雪圖 絹本紈扇水墨

四 宋易元吉臂猴攫鶩圖 絹本斗方設色

五 宋蘇漢臣雙孩玩蟹圖 絹本紈扇設色

六 宋文同古木脩篁圖 絹本紈扇水墨

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MINOR COLLECTION No. 1.

(1)

Period: T'ang Dynasty.
Subject: Distant Views from a Han Palace.
Artist: Lee Chow Tao.
Description: Colour Painting on a Silk Fan.

(2)

Period: Tang Dynasty.
Subject: A Pastoral Scene in a Mountain Village.
Artist: Tai Sung.
Description: Colour Painting on a Square Piece of Silk.

(3)

Period: Sung Dynasty.
Subject: A Snow Scene.
Artist: Fan K'uan.
Description: Ink Painting on a Silk Fan.

(4)

Period: Sung Dynasty.
Subject: Heron-catching with a Monkey.
Artist: Yi Yuan Chi.
Description: Colour Painting on a Square Piece of Silk.

(5)

Period: Sung Dynasty.
Subject: Two Children Playing with a Crab.
Artist: Su Han Chen.
Description: Colour Painting on a Silk Fan.

(6)

Period: Sung Dynasty.
Subject: Old Trees and Tall Bamboos.
Artist: Wen Tung.
Description: Ink Painting on a Silk Fan.

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七 宋陳居中獵騎圖 絹本紈扇設色

八 宋劉松年隔水村居圖 絹本斗方設色

九 宋馬和之聽琴圖 絹本紈扇設色

十 宋李安忠蘆荻鵪鶉圖 絹本斗方設色

十一 宋閻次于松林古渡圖 絹本紈扇設色

十二 宋李伯時乘槎圖 絹本紈扇設色

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(7)

Period: Sung Dynasty.
Subject: Hunters on Horseback.
Artist: Chen Chu Chung.
Description: Colour Painting on a Silk Fan.

(8)

Period: Sung Dynasty.
Subject: A Village Home Beyond a River.
Artist: Lin Sung Yien.
Description: Colour Painting on a Square Piece of Silk.

(9)

Period: Sung Dynasty.
Subject: Listening to the Music of a Ching (an Old Chinese Musical Instrument.)
Artist: Ma Woo Tse.
Description: Colour Painting on a Silk Fan.

(10)

Period: Sung Dynasty.
Subject: Quails Among Rushes.
Artist: Lee An Tsung.
Description: Colour Painting on a Square Piece of Silk.

(11)

Period: Sung Dynasty.
Subject: An Old Ferry by a Pine Forest.
Artist: Yi Tse Yu.
Description: Colour Painting on a Silk Fan.

(12)

Period: Sung Dynasty.
Subject: On the Raft to the Moon.
Artist: Lee Pei Sze.
Description: Colour Painting on a Silk Fan.

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名筆集勝第二册

一 宋許道寧江上寒林圖 絹木軸扇水墨

二 宋林椿山禽覓食圖 絹本斗方設色

三 宋祁序牧羊圖 絹本軸扇設色

四 宋趙昌菜圃秋蟲圖 絹本斗方設色

五 宋范寬谿山深秀圖 絹本軸扇設色

六 宋蘇漢臣同樂圖 絹本斗方設色

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MINOR COLLECTION No. 2.

(1)

Period: Sung Dynasty.
Subject: A Winter Landscape.
Artist: Hsu Tao Ying.
Description: Ink Painting on a Silk Fan.

(2)

Period: Sung Dynasty.
Subject: Mountain Birds Seeking for Food.
Artist: Ling Chung.
Description: Colour Painting on a Square Piece of Silk.

(3)

Period: Sung Dynasty.
Subject: A Pastoral Scene.
Artist: Chee Gin.
Description: Colour Painting on a Silk Fan.

(4)

Period: Sung Dynasty.
Subject: The Cricket in the Garden.
Artist: Chao Chang.
Description: Colour Painting on a Square Piece of Silk.

(5)

Period: Sung Dynasty.
Subject: A Landscape.
Artist: Fan K'uan.
Description: Colour Painting on a Silk Fan.

(6)

Period: Sung Dynasty.
Subject: A Pleasure Gathering.
Artist: Su Kan Chung.
Description: Colour Painting on a Square Piece of Silk.

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七 宋趙伯駒島嶼雲生圖 絹本斗方青綠色

八 宋黃居寀碧桃翠羽圖 絹本紈扇設色

九 宋馬麟柳塘池館圖 絹本紈扇設色

十 宋趙伯驌草花蛺蝶圖 絹本紈扇設色

十一 宋李嵩貨郎圖 絹本斗方設色

十二 宋閻次安草閣江深圖 絹本紈扇水墨

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(7)

Period: Sung Dynasty.
Subject: Clouds from Island Hills.
Artist: Chao Pei Chu.
Description: Green Painting on a Square Piece of Silk.

(8)

Period: Sung Dynasty.
Subject: Peach Blossoms and Kingfisher.
Artist: Wang Chu Ts'ai.
Description: Colour Painting on a Silk Fan.

(9)

Period: Sung Dynasty.
Subject: A Villa by a Pond.
Artist: Ma Ling.
Description: Colour Painting on a Silk Fan.

(10)

Period: Sung Dynasty.
Subject: Butterflies Among Flowers.
Artist: Chao Pei Su.
Description: Colour Painting on a Silk Fan.

(11)

Period: Sung Dynasty.
Subject: The Young Tradesman.
Artist: Lee Sung.
Description: Colour Painting on a Square Piece of Silk.

(12)

Period: Sung Dynasty.
Subject: A Turret by the River.
Artist: Yien Tse An.
Description: Ink Painting on a Silk Fan.

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名筆集勝第三册

一 宋朱銳牛車渡澗圖 絹本斗方設色

二 宋馬和之深林採藥圖 絹本紈扇設色

三 宋徽宗棠梨翠鳥圖 絹本斗方設色

四 宋趙光輔散牧圖 絹本紈扇設色

五 宋李伯時羅漢圖 絹本紈扇設色

六 宋徐崇矩沒骨秋花圖 絹本斗方設色

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MINOR COLLECTION NO. 3.

(1)

Period: Sung Dynasty.
Subject: Crossing a Mountain Stream in an Ox Cart.
Artist: Chu Suei.
Description: Colour Painting on a Square Piece of Silk.

(2)

Period: Sung Dynasty.
Subject: In Quest of Herbs in the Forest.
Artist: Ma Woo Tse.
Description: Colour Painting on a Silk Fan.

(3)

Period: Sung Dynasty.
Subject: Pyrus and Kingfisher.
Artist: Emperor Hwan Chung.
Description: Colour Painting on a Square Piece of Silk.

(4)

Period: Sung Dynasty.
Subject: A Pastoral Scene.
Artist: Chao Kwong Fu.
Description: Colour Painting on a Silk Fan.

(5)

Period: Sung Dynasty.
Subject: The Lu Han Deity.
Artist: Lee Pei Sze.
Description: Colour Painting on a Silk Fan.

(6)

Period: Sung Dynasty.
Subject: An Autumn Flower.
Artist: Hsu Chang Chu.
Description: Colour Painting on a Square Piece of Silk.

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七 宋劉松年坐對蒼松圖 絹本紈扇設色

八 宋馬麟山禽啄食圖 絹本斗方設色

九 宋李昇秘殿焚香圖 絹本斗方設色

十 宋夏圭關山雪騎圖 絹本紈扇設色

十一 宋馬遠古澗携琴圖 絹本紈扇設色

十二 宋李迪寒禽圖 絹本紈扇設色

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(7)

Period: Sung Dynasty.
Subject: Before the Green Pines.
Artist: Liu Sung Ping.
Description: Colour Painting on a Silk Fan.

(8)

Period: Sung Dynasty.
Subject: Mountain Birds Seeking for Food.
Artist: Ma Ling.
Description: Colour Painting on a Square Piece of Silk.

(9)

Period: Sung Dynasty.
Subject: Incense-offering in a Secluded Palace.
Artist: Lee Sung.
Description: Colour Painting on a Square Piece of Silk.

(10)

Period: Sung Dynasty.
Subject: A Snow Scene.
Artist: Hsia Kwei.
Description: Colour Painting on a Silk Fan.

(11)

Period: Sung Dynasty.
Subject: Going by the Mountain Stream with a Ching (an old Chinese musical instrument).
Artist: Ma Yuen.
Description: Colour Painting on a Silk Fan.

(12)

Period: Sung Dynasty.
Sudject: The Cold-scared Birds.
Artist: Lee Ti.
Description: Colour Painting on a Silk Fan.

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名筆集勝第四册

一 宋李唐飛仙樓圖 絹本斗方設色

二 宋范寬松下聽泉圖 絹本斗方設色

三 宋韓祐桐枝翠羽圖 絹本斗方設色

四 宋郭熙秋林間眺圖 絹本斗方設色

五 宋易元吉雛兎圖 絹本斗方設色

六 宋陸瑾番木高樓圖 絹本斗方設色

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MINOR COLLECTION NO. 4.

(1)

Period: Sung Dynasty.
Subject: The Tower of the Flying Fairy.
Artist: Lee T'ang.
Description: Colour Painting on a Square Piece of Silk.

(2)

Period: Sung Dynasty.
Subject: Listening to the Murmur of a Spring under a Pine.
Artist: Fan K'uan.
Description: Colour Painting on a Square Piece of Silk.

(3)

Period: Sung Dynasty.
Subject: The Varnish-tree and the Kingfisher.
Artist: Han Yu.
Description: Colour Painting on a Square Piece of Silk.

(4)

Period: Sung Dynasty.
Subject: An Autumn Landscape.
Artist: Kuo Hsi.
Description: Colour Painting on a Square Piece of Silk.

(5)

Period: Sung Dynasty.
Subject: The Young Rabbits.
Artist: Yi Yuan Chi.
Description: Colour Painting on a Square Piece of Silk.

(6)

Period: Sung Dynasty.
Subject: A Tower Among Tall Trees.
Artist: Loh Ching.
Description: Colour Painting on a Square Piece of Silk.

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七 元趙孟頫 圉人調馬圖 絹本斗方設色

八 元盛懋 觀瀑圖 絹本斗方設色

九 元吳鎮 秋江放櫂圖 絹本斗方水墨

十 元王淵 雙安圖 絹本斗方設色

十一 元郭畀 山徑歸裝圖 絹本斗方設色

十二 元趙雍 垂釣圖 絹本斗方設色

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(7)

Period: Yuan Dynasty.
Subject: Horse and Groom.
Artist: Chao Mung Fu.
Description: Colour Painting on a Square Piece of Silk.

(8)

Period: Yuan Dynasty.
Subject: Before a Waterfall.
Artist: Shen Miu.
Description: Colour Painting on a Square Piece of Silk.

(9)

Period: Yuan Dynasty.
Subject: Boating on the River in Autumn.
Artist: Woo Tsung.
Description: Ink Painting on a Square Piece of Silk.

(10)

Period: Yuan Dynasty.
Subject: "All is Well."
Artist: Wang Yuan.
Description: Colour Painting on a Square Piece of Silk.

(11)

Period: Yuan Dynasty.
Subject: The Return of the Traveller.
Artist: Kuo Pee.
Description: Colour Painting on a Square Piece of Silk.

(12)

Period: Yuan Dynasty.
Subject: Angling.
Artist: Chao Ying.
Description: Colour Painting on a Square Piece of Silk.

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